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**SCREEN
GUILDS'**
Magazine

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AUGUST 1935

VOLUME 2 ❖ NUMBER 6

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The Wagner Bill — Reality or Prophecy?

IT is an interesting historical accident that the National Labor Relations Act, commonly known as the Wagner Bill, was signed by the President on July fifth, just one day after the anniversary of the Declaration of Independence. And it may prove to be just as important a document for those who labor with hand or brain in the United States.

Since the transformation of our country into an industrial nation following the close of the Civil War, labor's battles have not all been fought on the picket line. In Congress, in the state legislatures, and in the courts, a less dramatic but more constant struggle has been in progress for a definition of labor's rights in accordance with the realities of a civilization of mass production. Employers, with singular disregard of the general welfare, but with excellent appreciation of their immediate interests, have yielded each field only after stubborn resistance. Nor have they hesitated to counter-attack. In general, however, the advance of labor has been slow but steady, and though objectives attained have sometimes yielded to recurring waves of reaction, they are always recaptured. We venture to predict that this will be true of the Wagner Bill.

THE legal campaign of those who work has been concerned with three main theatres of operation.

The first has been the protection of workers unable to guard their own interests by legislation regulating wages, hours of labor, and working conditions. Favored status for women, regulation of child labor, sanitary measures, and limitation on hours are examples of advances in this field.

The second sector has concerned itself with protection of the right to strike and the prevention of interference with necessary concomitants of the right. Here labor has sought the privilege to picket, to boycott, and to be freed from injunctions with their consequent contempt proceedings and imprisonment without a jury trial.

From an offensive standpoint the last and most important branch of labor's struggle is the field of collective bargaining, the right to organize freely, and to bargain with employers by majority rule, through representatives of the employees' own choosing.

COLLECTIVE bargaining is nothing more than the elementary principles of fair play. In the prize ring the matchmaker does not pit a bantam-weight against a heavyweight. On the football field each side has eleven men. In bargaining between the employer and employee, large aggregations of capital concentrated in the corporate form of ownership, pressure for jobs, and close co-operation among employers through their own associations, give the employer a commanding advantage over the average employee. Only by organization and collective bargaining on phases of employment which affect all can the worker get an even match.

ONE of our most cherished institutions is freedom of contract. But freedom of contract becomes illusory when one side has all the bargaining advantage. Collective bargaining brings into reality the freedom which mass production has transformed into a phrase without living meaning. Under the Wagner Bill, Congress has declared in unequivocal terms that collective bargaining is the policy of the United States.

"It is hereby declared to be the policy of the United States to eliminate the causes of certain substantial obstructions to the free flow of commerce and so mitigate and eliminate these obstructions when they have occurred by encouraging the practice and procedure of collective bargaining and by protecting the exercise by workers of full freedom of association, self-organization, and designation of representatives of their own choosing, for the purpose of negotiating the terms and conditions of their employment or other mutual aid or protection."

This paragraph of Section 1 of the Wagner Bill is a new declaration of independence for those who work. Whether it is a prophecy or a reality will depend on how it is administered, whether it runs the gauntlet of constitutional attacks, and on how labor takes advantage of its opportunities.

The Provisions of the Bill

SECTION 1 contains the findings of Congress that the denial of collective bargaining causes strikes and industrial strife and thereby burdens interstate

By Laurence W. Beilenson

commerce, together with the declaration of policy already quoted.

Section 2 is a definition of terms, and Sections 3, 4, 5, 6, 11, and 12 set up a National Labor Relations Board of three members appointed by the President, with the necessary administrative powers for carrying out the functions of the Board.

The primary rights of employees are set forth in Sections 7 and 8. They include: (a) The right of organization; (b) collective bargaining; (c) freedom from interference or coercion in the exercise of the rights; (d) *the outlawing of company unions*; (e) *a prohibition against financial support by employers to employee organizations*, and (f) a prohibition against discrimination by employers to discourage membership in a labor organization, (but a closed shop for any labor organization except a company union is expressly permitted).

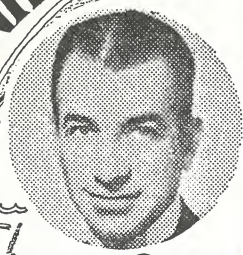
THE prohibition against company unions is but another example of a fundamental principle of fair play. No contract is equitable unless it is the product of an agreement between two freely contracting parties. The company union is a device whereby employers contract with themselves. They are on both sides of the bargain. Needless to say it is a good one—for the employers. Likewise it is unenforceable, because the employers dominate both sides.

Section 9(a) provides for majority rule. It reads as follows:

"Representatives designated or selected for the purposes of collective bargaining by the majority of the employees in a unit appropriate for such purposes, shall be the exclusive representatives of all the employees in such unit for the purpose of collective bargaining in respect to rates of pay, wages, hours of employment, or other conditions of employment: *Provided*, That any individual employee or a group of employees shall have the right at any time to present grievances to their employer."

LIKE freedom of contract, majority rule is an American tradition. Indeed it is the basis of democracy. The
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Gus ARNHEIM



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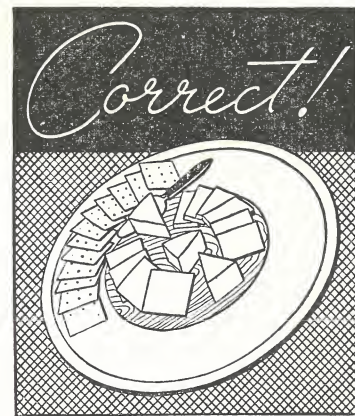
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Best Performance of July

AGAIN The Screen Guilds' Magazine reports the results of the selection by The Screen Actors' Guild of the Best Performance of the Month—the only monthly vote in which the players appraise the work of their fellow artists. And this month, two players new to American motion pictures receive Honorable Mentions, while a tie for second place necessitates an award to four players rather than the usual three.

Miriam Hopkins for her work in "Becky Sharp", an R.K.O.-Radio release, received the greatest number of votes of any player in the 37 pictures released in Los Angeles during July. While not unanimous for first place, her name appeared on most of the ballots.

Julie Haydon and Noel Coward, a newcomer to the American Screen, tied for Honorable Mention. Both appeared in "The Scoundrel", which was produced in New York and released by Paramount.

Best Performance

Miriam Hopkins

as Becky Sharp in
"BECKY SHARP"

Produced by Pioneer Pictures
Released by R.K.O.-Radio

HONORABLE MENTION

Noel Coward

as Anthony Mallare, and

Julie Haydon

as Cora Moore in
"THE SCOUNDREL"

Produced by Hecht-MacArthur
Released by Paramount

Luise Rainer

as Leopoldine Major in
"ESCAPADE"

Produced by Metro-Goldwyn-Mayer

Second Honorable Mention in the votes cast is credited to another newcomer, Luise Rainer, who, last month, made her first American screen appearance in "Escapade", a Metro-Goldwyn-Mayer picture.

ONLY twelve players from six pictures received one or more votes in the balloting. Almost three times as many players received votes in the June ballot.

Instituted in the July issue, already the selection of the Best Performance of the Month has been carried as news in practically every newspaper in the United States and has helped to direct the public's attention to the best in current pictures. By the method of this monthly award, due recognition is being given during the time the pictures are playing in the theatres, and the public is becoming acquainted with the fine work of the members of our profession.

Age of Indiscretion—M.G.M.
Arizonian, The—R.K.O.
Becky Sharp—R.K.O.
Calm Yourself—M.G.M.
Champagne for Breakfast—Columbia
Charlie Chan in Egypt—Fox
La Dame Aux Camelias—Distributes
Francaise
Daring Young Man, The—Fox
Dizzy Dames—Monogram
Don't Bet on Blondes—Warner Bros.
Escapade—M.G.M.
Ginger—Fox
Girl From 10th Avenue, The—Warner Bros.

Los Angeles Releases June 26 to July 19

Girls From The Old Town—Europa Films
Heroes of the Arctic—Soyuz Film News
In Caliente—First National
Ladies Crave Excitement—Mascot
Lady Tubbs—Universal
Liliom—Fox (Made in Paris)
Loves of a Dictator—Gaumont British
Love Me Forever—Columbia
Men Without Names—Paramount
Murder In The Fleet—M.G.M.

My Song For You—Gaumont British
Orchids To You—Fox
Party Wire—Columbia
Phantom Fiend, The—Olympic-British
Raven, The—Universal
Return Of Jim Burke—Columbia
Scoundrel, The—Paramount
Shepherdess Sweetheart—Londos Films
Soul Of A Nation, The—Cines Pittaluga
Springtime in Holland—Warner Bros.
Stranded—Warner Bros.
Unknown Woman—Columbia
Village Tale—R.K.O.
Virginian, The—Paramount

Best Screen Play of July

UNLIKE the ballot of The Screen Actors' Guild for the Best Performance of the month, discussed above, members of The Screen Writers' Guild selected the Best Screen Play and two honorable mentions by almost a unanimous vote.

"The Scoundrel" was listed on more ballots than any other picture released during the period. It was written and produced by the Ben Hecht—Charles MacArthur team and distributed by Paramount.

Written by Herman Mankiewicz, "Escapade" was selected by the writers voting as first Honorable Mention. It was produced and released by Metro-Goldwyn-Mayer.

Francis Faragoh's screen play of

Best Screen Play

"The Scoundrel"

Story and Screen Play by

Ben Hecht and Charles MacArthur

Produced by Hecht-MacArthur
Released by Paramount

HONORABLE MENTION

"Escapade"

German Script by Walter Reisch
Screen Play by **Herman Mankiewicz**
Produced by Metro-Goldwyn-Mayer

"Becky Sharp"

Play by Langdon Mitchell
Screen Play by **Francis Faragoh**
Produced by Pioneer Pictures
Released by R.K.O.-Radio

"Becky Sharp" was voted second Honorable Mention. This new three-color Technicolor feature was produced by Pioneer Pictures and released by RKO-Radio.

EACH of the four scenarists mentioned above has written, either alone or in collaboration, a number of successful pictures. Ben Hecht, as well as being a novelist and playwright, has been credited either alone or in collaboration with the screen plays of "Design for Living", "Viva Villa!", "Twentieth Century", "Crime Without Passion" and others. Among MacArthur's screen credits are "The Sin

(Continued on Page 24)

Summary of The Academy Free Lance - - - - -

THE Screen Actors' Guild presents herewith for its members who do free lance or day player work a summary by its attorney, Laurence W. Beilenson, of the Academy Free Lance Contract and of the Academy Rules for Day Players. The concessions from the producers therein are a portion of what the Guild demands. They were granted only after the Guild had pressed its demands through the five-five committee, and only as a means of heading off those demands.

Since the producers dominate the Academy, even these concessions will be enforced only so long as Guild pressure is maintained. That pressure will be maintained by constantly strengthening the Guild. Every member must work at this task as the best insurance for the actor.

Summary of Free Lance Contract

(Numbers refer to paragraphs of agreement).

(1) **ROLE AND SALARY.** Name of role, title of picture, and weekly salary.

(2) and (3). **TERM—STARTING DATE.** Starting date fixed with studio having leeway of 24 hours on either side, excluding Sundays and holidays.

(4) and (7) **DEFINITION OF WEEK. TIME OF PAYMENT.** Provides when the week starts and when you get paid for the preceding week's work. According to current practice, it is as follows:

Metro-Goldwyn-Mayer: Week from Thursday to Wednesday, inclusive; payment on Saturday.

Fox: Week from Monday to Saturday, inclusive; payment on Tuesday.

Columbia, Paramount, Radio, Warners First National, Universal, Twentieth Century, and Samuel Goldwyn: Week from Monday to Saturday, inclusive; payment on Wednesday.

(5) **SIX DAY WEEK.** One day's extra pay (one-sixth of weekly rate) if you work Sunday, but only if you have worked or been on call every other day during the week.

(6) **MINIMUM GUARANTEE.** Provides minimum guarantee of one week's work. *If your deal is for more, blanks in this paragraph must be filled in accordingly.*

(8) and (9) **TRAVEL TIME.** If location can be reached within 24 hours from studio, pay begins at first appearance before camera or at first call on location, or 24 hours after you have reached the location, whichever is sooner. You are also paid for the time reasonably required to return to Los Angeles. If the location is more than 24 hours from studio, it is left to your own deal. *If you strike out words "shall not", you are paid for travel time. If you strike out word "shall", you are not paid for travel time.*

(10) **WARDROBE.** Producer furnishes period and character costumes. *You furnish other wardrobe, if you strike out word "Producer". Producer furnishes other wardrobe if you strike out word "Artist".*

(11) **PUBLICITY STILLs.** You agree to do one day's work, without pay, before or after picture for publicity stills, if you are not employed when the request is made.

(12) **ARTIST'S ADDRESS.** Your address is given; producer may give notice by mail to that address or orally.

(13) **TELEPHONE.** Keep casting office or assistant director advised where you can be reached by telephone.

(14) **RELIEF FUND.** *If you strike out words "does not", one-half of one per cent is deducted for Motion Picture Relief Fund. If you strike out word "does", nothing deducted.*

(15) **ARBITRATION.** *If you write the word "not" in this paragraph, you do not submit to Academy arbitration of any dispute. If you do not write in the word "not", you submit to Academy arbitration of all disputes.*

(16) **SIGNING AGREEMENT.** If the Producer hands you the agreement, and you sign it and return it without alteration to the Producer by noon of the next succeeding business day, it is a contract without signature by the Producer.

(17) **STUDIO RULES. EXCLUSIVE SERVICES.** You agree to abide by reasonable studio rules and you give your exclusive services during the term of the contract.

(18) and (19) **REST PERIOD.** Rest period from dismissal to next call is 12

By Laurence W. Beilenson

hours. If you are called and report with less than 12 hours rest, you get one day's extra pay. The rest period from Saturday to Monday is 36 hours, unless you get additional pay for Sunday or have had 36 hours without work and with pay during the preceding 7 days, in which event rest period is same as for other days.

No work on New Year's, Decoration Day, July Fourth, Labor Day, Thanksgiving Day, or Christmas, except in case of an emergency or on Sunday immediately before or after such holidays. If you work on any of those days, you get one day's extra pay. In computing the rest period, those holidays are treated the same as Sundays.

(20) **PRODUCER MAY CHANGE ROLE.** Producer may re-write, lengthen or shorten your role.

(21) **PRODUCER GETS ALL RIGHTS.** Producer gets all rights, including television in connection with particular picture. But producer may not use scenes in which you appear in another picture.

(22) **USE OF DOUBLE.** Producer agrees not to "dub" or use "double" except when necessary (a) for foreign exhibition; (b) to meet censorship requirements; (c) to avoid hazardous acts; (d) when you are not available; and (e) when you are unable to meet requirements of your role.

(23) **LOCATION EXPENSES.** You are entitled to reasonable and necessary travelling and living expenses when services required away from Los Angeles or environs.

(24) **WARDROBE DAMAGE.** Producer liable for loss or damage to your wardrobe caused by performance or Producer's lack of care. Producer's wardrobe to be returned promptly, you to pay for damage caused by your lack of care.

(25) **PRORATING SALARY.** If during first or last week of employment you appear before camera less than 6 days, the daily salary for such week shall be prorated at one-sixth of weekly rate.

(26) **CLOSING DATE.** Producer agrees, on request, to give you estimated

Day Player Contracts

date of termination of engagement, but Producer not bound thereby.

(27) **TERMINATION.** Producer may terminate contract: (a) More than 30 days prior to starting date and be relieved of all liability; (b) Within 30 days of starting date or any time thereafter and pay for services rendered plus one week's compensation on payment of which Producer is relieved of further liability subject to paragraphs 6 (minimum guarantee), 28 (illness), and 29 (emergency).

(28) **ILLNESS.** Producer need pay no salary while you are incapacitated, by illness or otherwise, and Producer has option to terminate contract.

(29) **EMERGENCY, SUSPENSION, OR TERMINATION.** If production is suspended by fire, strike, act of God, etc. no salary for first week of suspension. If production suspended by illness of other member of cast or director, full salary for first week. During first week's suspension Producer must notify you in writing if production will be abandoned or further suspended—if further suspended, half salary for such further suspension.

After five weeks' suspension you may terminate unless Producer pays full salary. Producer may terminate any time after commencement of suspension. If Producer terminates because of illness of member of cast or director, Producer must pay you for services rendered plus one week's salary. If Producer terminates because of fire, act of God, etc., Producer only obligated to pay balance due you for services rendered.

(30) **RESUMED PRODUCTION AFTER TERMINATION.** If Producer terminates pursuant to 29 (emergency), and if at any time more than 5 weeks after such termination Producer desires to resume production, Producer must notify you and you agree, unless otherwise employed, to resume work as and when Producer requests. If otherwise employed you agree to co-operate with Producer so that your services will be available. If production is resumed within 6 months of termination, your salary shall be at same rate and payable only from date of recommencement of services.

(31) **RETAKES, ETC.** If after expiration of contract Producer needs you for retakes, added scenes, etc., you

agree, unless otherwise employed, to render services as and when Producer requests—if otherwise employed to co-operate on availability. If retakes, etc., commence within 6 months after expiration of contract, salary to be at same rate payable only for days you are actually employed. If Producer guarantees you one week's salary in connection with said retakes, etc., salary shall be paid from time your services are first rendered in said retakes, etc., until completion of your services in same.

Summary of Day Player Rules

(1) **EIGHT HOUR DAY.** The salary is paid for 8 hours of work; full pay if less than 8 hours work required. One-eighth daily salary for each hour of overtime.

(2) **HOURS OF WORK.** Hours of work computed from time you are required by producer to be and are made up and ready on set; continuously thereafter until you are dismissed for day. If you are working at midnight, hours of work computed until you are dismissed after midnight; hours of work for next day computed from time you are next required to be and are made up and ready on the set.

(3) **MEAL PERIODS.** Meal periods not included in computing hours of employment. Minimum meal period $\frac{1}{2}$ hour, maximum $1\frac{1}{2}$ hours; first meal period not later than $5\frac{1}{2}$ hours after you are required to be and are made up and ready on the set.

(4) **TRAVEL TIME.** Producer pays for $\frac{1}{2}$ of time actually consumed in travelling to and from location on basis of $\frac{1}{4}$ of daily work for each 2 hours or fraction thereof. Travel time compensation need not exceed 1 full day's pay in any 24 hours. You are to be paid for every day on location unless there occurs a 7th day on which you do not work. Whenever transportation to location is not provided you are to receive the excess of the cost of transportation to location over the cost of transportation to the studio.

(5) **RECALL AFTER DISMISSAL.** Your employment shall be consecutive, Sundays and holidays excepted, unless your services are required on Sundays and holidays. Producer has right to terminate engagement at any time. If within 2 weeks after such termination

An Analysis

producer recalls you (for any purpose other than retakes and the like) your compensation shall be paid for the intervening period between the date of earlier termination and the date of recall, except for such days during such intervening period when you were ill, incapacitated or employed. If you are ill, incapacitated, or otherwise employed when recalled, then producer's obligation to pay intervening period salary shall terminate. If you are recalled subsequent to 2 weeks after earlier termination, producer not obligated to pay intervening period salary, even though attempt may have been made to recall you within 2 week period.

(6) **RETAKES.** Compensation for services in connection with retakes, added scenes, sound track, process shots, transparencies, trick shots, trailers, changes and foreign versions payable only for days of actual employment. If such services are commenced within 6 months of prior termination, compensation shall be at original rate.

(7) **CONVERSION TO WEEKLY BASIS.** As you will see from (9) and (10) hereafter, at the time you are employed you get a card giving both your daily salary and your weekly salary. The purpose of specifying a weekly salary when you are a day player is that the producer under this rule has the option to change you to a weekly player, subject to the Free Lance Contract, at the weekly salary on the card, by notice in writing at any time. He may by the notice make the change retroactive to seven days before the time he mailed the letter, telegraphed you, or handed you the notice.

You are a day player up to the time of the notice or the retroactive date specified in it; after that you are a weekly player. However, you retain any overtime before the actual date of conversion. If your engagement has been terminated, and you have been recalled, the producer may change your basis retroactively with the seven day privilege to him, counting out the time between termination and recall. In case there has been a termination and a recall within two weeks, and then the producer changes you to a weekly player, for the period between termination and recall, you get paid at the weekly and not the daily rate.

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The Presidents Speak . . .



Eddie Cantor, Past President

Robert Montgomery was elected President of The Screen Actors' Guild at the annual meeting held Sunday, July 28, at the Writers' Club. He is the third president of the organization following in the footsteps of Eddie Cantor and Ralph Morgan, the man who pioneered the group.

Organized a little more than three years ago, The Screen Actors' Guild has forged steadily forward, until today its membership embraces almost every important player in motion pictures. Splendid cooperation has helped materially in bringing about the betterment of players' working conditions, but there still is much to be accomplished. A large share of the work will be carried by the other new officers of 1935-36, who were elected at the annual meeting.



Robert Montgomery, President

I AM happy in the knowledge that during the past eighteen months The Screen Actors' Guild has had the cooperation of everyone connected with this organization, especially in the aggressive fight that has been made on behalf of the extra and bit player. Now more than ever does the actor need a strong organization to prevent attack on his income and to improve working conditions. The organized body prepared for the long pull must win.

That The Screen Actors' Guild has made an enviable place for itself in the motion picture industry goes without saying. All through my recent trip to Europe, in Italy, France and England, almost the very first questions put to me by the newspapers were concerning the activities of The Screen Actors' Guild. In London, many important actors spoke to me about organizing a body patterned after our own Guild.

OUR organization does not depend on one man or even any group of men but needs the support of every single member. The Guild should never be allowed to die from neglect. It would be many years before another organization could be attempted during which time a central booking office would unquestionably arise to control salaries and cater principally to the producer.

I want to express my gratitude to the retiring board members without whose help the job of President would have been a much more difficult one. To the new officers, I offer my sincerest greetings and best wishes for success, and to all the other members of The Screen Actors' Guild I appeal for their continued interest and cooperation.

Of course, as ever I stand ready always to serve The Guild in my fullest capacity. God bless you all.

EDDIE CANTOR.

THE Presidency of The Screen Actors' Guild is a great honor and a great responsibility. Deeply appreciating the honor you have bestowed upon me, I would nevertheless face the tasks before me with trepidation were it not for the splendid officers who have been chosen to serve with me, and were it not for the solid foundation which has been laid by the untiring, far-seeing work of the officers who preceded us.

It is with a large measure of confidence that we of The Screen Actors' Guild start this third year of our existence. From a lowly beginning, our organization has grown and developed until now it has the strength of great numbers and solidarity of purpose.

HAVING achieved our first aim of uniting for a common purpose, we must now maintain that united front and work as an organization for the betterment of all the actors in the Motion Picture Industry. This work is not only a matter for the officers but for every member of The Guild. Each of us must do his part.

Too much credit can not be given to those courageous ones, who, under the leadership of our first president, Ralph Morgan, brought the Guild into being. Eddie Cantor, during his term of office, carried on the great work and mortared the foundation stones on which we are building.

They have set us an example of unselfish devotion to the common cause. Let us try to make our accomplishments during the coming year match theirs.

ROBERT MONTGOMERY.

Officers of The Screen Actors' Guild 1935-36



Above Right to Left:

James Cagney
1st Vice-President

Ann Harding
2nd Vice-President

Chester Morris
3rd Vice-President



Above

Kenneth Thomson
Secretary

Boris Karloff
Assistant Secretary

At Right

Warren William
Treasurer

Noel Madison
Assistant Treasurer



The Author of The Piece

A WRITER is innately a sensitive and timid soul; his fine swollen ego forever struggles against a devastating conviction of inferiority. He is shy and retiring, and a miserable and inarticulate orator as a rule. His courage and humors, his passions and nobility manifest themselves most strikingly through the filter of a typewriter ribbon. And when perchance great success falls upon him, he is more surprised than even those dear members of his family who always regarded him as an imbecile.

This perhaps accounts for the average Writer's curious unawareness of his position today in motion pictures. Stars, who as a rule think only of stars, realize it; the producing companies (so anxious to declare a dividend on their deflated stock) realize it; even directors, whose czaristic authority it threatens, realize it: only the Writer remains woefully blind to the sceptre that is being thrust into his hand and the crown that is destined for his lucky pate.

THERE is, of course, that Star-Director-Producer triumvirate—that Trinity of Egoism, Power and Dollars, which consciously and unconsciously conspires to keep the Writer outside the Gates of Paradise. There is Censorship which, as it stands today, practically censors all honesty, wit and brilliance out of script-writing. This naturally reflects upon the lowest supervisor, making him seem to possess relatively rare literary and dramatic talent. There is the film salesman too with his archaic credo about motion picture audiences having the mentality of suckling infants; about screen-spoken words of more than one syllable cutting tragically into the box-office grosses, etc., etc.

There are these and other dust-storms blown up to blind the Writer from a clear vision of himself. The blame for this unawareness of himself is not altogether his. But the fact remains, nevertheless, that he stands today upon the threshold of a bright-new and pontifical magnificence.

To comprehend this remarkable evolution, one must fling back to those dead and almost forgotten days of silent pictures, (1929), and conjure to mind the position, and more essentially the function, of the Screen Writer.

THERE was, if you remember, the "Legitimate" writer and the "Hollywood" writer. The "legitimate"

writers wrote novels, plays and magazine stories, and from time to time sold their motion picture rights to film companies. Now and then a few of these Eminent Authors were brought to Hollywood by Sam Goldwyn, who must have stumbled across Shakespeare's immortal line: "The play's the thing"—and believed it! The Eminent Author, however, rushed quickly back to "civilization" in disgust and despair, leaving the general mutilation of his progeny to some "Hollywood" writer, who was told what to do and how to do it by the director who reigned supreme and unleashed in an Elysium of dramaturgic barbarity.

This was, strange as it may sound, as it should have been!

Stories were bought, but pictures were not written.

The job of "Screen-Writing" was essentially the trick of transmitting ideas and emotions into pantomime. When the invention of pantomime failed, a title was popped in to breach the void, and the two were basted together with the thread of what was known as "Continuity".

THE result was a "Script" which was then handed over to the director to use as a sort of guide or blue-print for the real "creation" of the picture. Being God, he really didn't need this guide at all. He paid no attention to the continuity, because camera-angles were his special business; he paid no heed to the titles, because new titles would have to be written to suit what he elected to shoot; in fact, he practically abandoned the script altogether, and "shot as he went" or, as he himself put it more literally, shot it "off the cuff"!

Writing, as writing, had little or nothing to do with picture-making other than what occurred or what was left over from the original material.

Then, suddenly, came talking-pictures. All the producers prophesied they were but a passing fancy; none of them believed that picture-making had, overnight, undergone a complete metamorphosis.

FROM that very instant Screen-Writing took on a wholly different aspect. *It became the same as any other kind of writing. It became—in fact—writing.* It wiped out the distinction

By Ernest Pascal

between the "legitimate" writer and the "Hollywood" writer.

The "Hollywood" writer, who was possessed of real creative ability, became one with the "legitimate" writer; his less fortunate brother faded swiftly into obscurity along with the actor who couldn't speak lines.

Talk did not merely add something to the art of motion pictures. It changed motion pictures from a possibly separate art-form into the art of the drama as it has existed for the last two thousand years—actors portraying characters devised by Writers and sublimated by the nobility and creativeness of the Writer's mind.

SPEECH is, and always has been, the medium of human expression. Were pantomime more eloquent, more tender or subtle, the human race would long ago have ceased to use its tongue and would, by now, have developed a technique of manual and facial idioms far beyond the ingenuity of the most camera-minded director. It stood to reason then that camera-angles, symbols and all the other devices of the director would become obsolete; and that the director's job would, in time, become the job of putting on the screen, not a pantomime version of what the Writer wrote, but an exact text in word and action of what the Writer created.

We have not quite reached this Utopian pass. The director still clings for dear life to his old job of "boss". The Writer still is unrecognized in the way that the dramatist is recognized in the theatre—as the Author of the Piece, as a partner with the producer, and, above all, as being entitled to share in the profits of his brain child, (even though the embryo is subsidized, as all factors of production are now subsidized, by Wall street).

A LITTLE more time must pass. Writers must become aware of their place in pictures. They must grow up to pictures, and stand ready to assume the responsibility they rightly have to pictures.

Then pictures will improve, and the Writer will come into his own.

The Screen Guilds' Magazine

The Hall of Fame Is Making Money

NOW that the San Diego Exposition has passed its preliminary stages and has passed the million in attendance mark, perhaps it might be interesting to Guild members to hear a few facts and figures regarding the Motion Picture Hall of Fame, which everyone knows is the best patronized attraction at the Fair.

Only generalities and glowing descriptive adjectives have been printed, but now we are going to present some statistics which back up all the nice things that have been said about the film exhibit, and which prove the venture is not only "going over", but will return an appreciable sum of money to the Guild. The figures here quoted cover the first 51 days of the Fair, from May 29 to July 18, inclusive.

In this brief period 120,614 cash customers passed through the turnstiles of the film building, the initial cost of erecting the building and preparing for the opening was wiped out and a margin of profit was made. From now on the box office "take" will be all profit, with the exception of the weekly payroll and necessary overhead, such as lighting, etc.

THE initial investment amounted to \$12,914.62. The payroll and other overhead averaged exactly \$1900.00 weekly for the first 51 days, bringing total investment and expenses for the

period to \$26,241.62. The gross cash receipts for the same period was \$27,867.95; leaving a net of \$1626.33—but, remember—the investment cost was paid off out of this leaving nothing now but the weekly payroll and incidentals.

The average weekly receipts for the first 51 days were \$3981.00. There are 17 more weeks to go before the closing of the Exposition. As business is picking up each week, one can very safely predict that the net profit of the building for the run of the Fair, providing it closes on schedule and does not run longer, will be at least \$30,000.00. Of this sum the Guild will receive one-third, or \$10,000, in addition to the sustained, nationwide publicity and the good will that the exhibit has built up for the Guild.

THE weekly expense has now been cut far below what it averaged for the first 51 days. For that period it averaged \$1900 a week. Now it runs a few dollars more than \$1500. The puppet show was included in the above period at no extra charge. But now a charge of 10 cents is made for the puppet theatre, which is bringing in an average of \$650.00 per week.

It is interesting to note that a fraction over 10% of all the visitors to the Exposition go through the turnstiles of the Hall of Fame. This average has been maintained from the opening day,

By Kenneth Thomson

and there are indications that it will increase. So strong is the indication that arrangements have been made to enlarge the seating capacity of the sound stage where the demonstration of film making is given.

WHILE on the subject of statistics I would like to speak of the work that is being done by players working on the sound stage. They gave an average of fourteen shows per day during the first fifty-one days, for a grand total of 714 performances. Gordon Graves and Joseph Finley, the puppeteers, also gave the same number of performances of the puppet show. All of which indicates that there is considerable activity at the Hall of Fame.

Approximately 500,000 people will have visited our film exhibit when the final day closes, and they will all have been told of The Screen Actors' Guild. This, we feel, will be of distinct advantage not only to the Guild but to the motion picture industry as a whole. There is no other activity on record that has brought a half million potential movie-goers so close to the industry as has the Motion Picture Hall of Fame. So, it is with a feeling of satisfaction that this meagre report of progress is passed on to the members.

The Critics Reply . . .

LAST month The Screen Guilds' Magazine printed a copy of the letter sent by President Ernest Pascal to five hundred leading Motion Picture Editors and critics throughout the country. The response to this letter, which asked why picture writers were so generally neglected in distribution of credit for outstanding work, has been most enlightening and encouraging. Many of the critics reprinted the letter in whole or in part in their columns with lengthy comment. On the whole, the critics expressed an eagerness to give more attention to the writers, if they could be shown how to do it.

Their greatest complaint was the lack of information about writing credits in the producers' publicity matter. Next

was a confessed ignorance of just what the writer contributed to the picture. Most of them have a very limited knowledge of the actual construction of a shooting script. With others, the dialogue is the only material directly traceable to the writer.

AS well as the columns of space which have been devoted to the writer due to this letter, many direct replies are being received from the critics with suggestions. It seems to be the consensus of their opinion that what The Screen Writers' Guild needs most, in order to receive due recognition for its members, is an able publicity cam-

A Symposium

paign, which, not only would educate the critics themselves but give them material for use in their columns to educate their readers to the writers' importance.

Here is what some of them say in their papers and in letters:

FRANK S. Nugent in a three-column story in The New York Times, Sunday, July 28th: "It is obvious that no picture can be much stronger than its

(Continued on Page 17)

Screen Writers' Guild

THE SCREEN WRITERS' GUILD

of

The Authors' League of America

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Thank You, Guilders

A NOTE of appreciation and thanks to those loyal Guilders who so ably and whole-heartedly supported the Chairman of the Dance Committee in making the summer dinner-dance held in the Fiesta Room at the Ambassador Hotel on Thursday, August 1st, a great success—both socially and financially.

To each and every one of the following I extend my sincere thanks and wish it to be known that it is to them that the credit belongs:

Ralph Block, Adele Buffington, Charles Condon, James Creelman, Scott Darling, Winifred Dunn, Edward Eliscu, Oliver H. P. Garrett, James Gleason, Frances Goodrich, Ethel Hill, Henry Johnson, Nunnally Johnson, Edwin Knopf, Robert N. Lee, Gladys Lehman, Lee Loeb, Mary C. McCall, Jr., Mary McCarthy, Doris Malloy, Ben Markson, Peter Milne, Eddie Moran, E. E. Paramore, Jr., Paul Perez, Allen Rivkin, Manuel Seff, Joel Sayre, Bernard Schubert, Jane Storm, Dwight Taylor, Harlan Thompson, Frank Tuttle, John Twist and George Waggoner.

—JOHN GREY.

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FEE—50c—Guild Members

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Each Guildler, A Part of The Membership Committee

MEMBERS are urged to ascertain if the writer with whom they are collaborating is a member of the Guild, and if not, to use their best efforts to get him to join. Guild shop, the ultimate goal toward which we are striving, becomes possible in direct ratio to the degree to which the Guild attains one hundred per cent membership among all available screen writers.

There is one very simple way to bring this about: the Membership Committee should be, literally, a Committee of the Whole. Every Guild member should consider him-her-self a part of this committee. Each month brings newcomers—and consequently non-members of the Guild—to Hollywood. Many of these new arrivals are friends of Guild mem-

bers. Those members should themselves bring their friends into the Guild, and not leave the job to strangers. A phone call to the Guild office is all that is necessary to secure application blanks and contracts.

Stenographic Service For Writers

THE Screen Writers' Guild has completed arrangements for a new service to writers; that of supplying their stenographic needs at a special discount. Writers having scripts to be typed or requiring a stenographer may call the Guild office, GLadstone 4181, and their needs will be filled.

New Members

IN the last month the following writers became members of The Screen Writers' Guild:

Edward Childs	Lillian Hellman
Carpenter	Joseph Hoffman
Morrie Ryskind	Brian Hooker
Dashiell Hammett	Jerry Hutchison
Robert Benchley	Virginia Kellogg
George S.	Melvin Levy
Kaufman	Jeanette Lowe
Alice Duer Miller	Eddie Moran
Theodore Dreiser	Florabel Muir
Larry Bachman	Mortimer Offner
Marcella Burke	Charles A. Page
Anne Morrison	Laura Perelman
Chapin	Gottfried Reinhardt
John B. Clymer	William Rollins, Jr.
John Collier	Lee Sabinson
George B. Dowell	Ted Shane
Guy Endore	Howard Ellis Smith
Gerard Fairlie	Merion Smith
Eliot Gibbons	Vernon Tremain
Ethel Gillett	Roger Whately
H. W. Hanemann	Franz Winterstein
Leonard G. Heller	

Report of the Conciliation Commission

DURING the past month, the Commission on Conciliation, Arbitration and Ethics of The Screen Writers' Guild, under the chairmanship of Seton I. Miller, successfully conciliated fourteen cases, in addition to three which still are pending. A summary of the cases follows:

Two cases were concerned with the collection of salaries and fees for services rendered and payment for material used. One case was settled; while the second is pending.

(Continued on Page 21)

The Screen Guilds' Magazine

Screen Actors' Guild

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Clark Gable	Lyle Talbot
James Gleason	Genevieve Tobin
Lillian Harvey	Thelma Todd
Murray Kinnell	Lee Tracy
Otto Kruger	Morgan Wallace

Report of the Annual Meeting

WITH more than 500 members in attendance, James Cagney called the annual meeting of The Screen Actors' Guild to order at eight o'clock, Sunday, July 28th, at the Writers' Club. Mr. Cagney presided.

The retiring President, Eddie Cantor, was in San Francisco on a personal appearance which prevented his attending. However, a telegram from him was read to the assembled membership by Kenneth Thomson. (Mr. Cantor's message appears elsewhere in this issue).

Next, tellers were appointed and the ballots counted. Robert Montgomery was elected President. James Cagney, Ann Harding and Chester Morris were elected 1st, 2nd and 3rd Vice-Presidents respectively. Kenneth Thomson was re-elected Secretary and Warren William was elected Treasurer. Boris Karloff and Noel Madison received the greatest vote for Assistant Secretary and Assistant Treasurer, respectively.

IN a brief report, Mr. Thomson told of the success of The Motion Picture Hall of Fame at America's Exposition in San Diego. He mentioned the figures on income to date and the anticipated income by the time the Fair ends.

Next, Claude King read a complete analysis of the Academy Free Lance and Day Player contracts. This analysis had been prepared by the Guild attorney, Laurence W. Beilenson, and appears elsewhere in this issue.

He was followed by Mr. Beilenson who explained the operation of the Wagner Bill and in what way it would affect the Guild. An article on this matter also appears in these pages.

COMPARING the figures of the Guild's dues to those paid by various unions in Los Angeles to illustrate

the inexpensiveness of Guild membership, Mrs. Lucile Gleason, retiring Treasurer, spoke on finances. She also stressed the importance of paying dues promptly.

A list of the deceased during the past year was read by Ralph Morgan. This was followed by a moment of silence in tribute.

After an announcement of the election results by the teller committee, Edward Arnold, newly elected to the Board of Directors, spoke on membership. He stressed the importance of membership in The Screen Actors' Guild for the protection of players.

The meeting adjourned after Mr. Thomson announced that the Guild membership card serves for admittance to the Motion Picture Hall of Fame at the San Diego exposition.

The Junior Guild

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Bill O'Brien	Helene Caverley
Peter DuKey	

Dinner Dance Planned

FINAL arrangements for a Dinner Dance and Floor Show to be held at the Breakfast Club, September 11, starting at 8 P. M., are being made by Nate Edwards, Chairman of the entertainment committee. According to indications to date the party will be an immense success. This is due to the efficient work of the entertainment committee.

The Breakfast Club was selected after

a consideration of all the requirements. It is large enough to handle a crowd, is situated in a beautiful spot on Riverside Drive, and in all other ways is ideal. And best of all, the price is within the reach of everyone—only *One Dollar plus ten cents tax, per person for everything*: dinner, dancing and an excellent show.

IN addition to the entertainment, there will be prizes for the women and men, consisting of purchase orders from merchants for wardrobe. And, the competition for these will be arranged in such a manner that everyone present will have an equal opportunity to share in all the prizes.

Among the many gratuities will be an evening dress and wrap to match, a "personality dress" easily worth \$85.00 and many other items of wearing apparel as well as purchase orders from beauty parlors, etc. For the men, the prizes include orders for suits from leading tailors, including business and dress clothes and all the accessories.

These prizes have a value running in to the hundreds of dollars. All are useful, desirable articles, and all will be awarded during the evening.

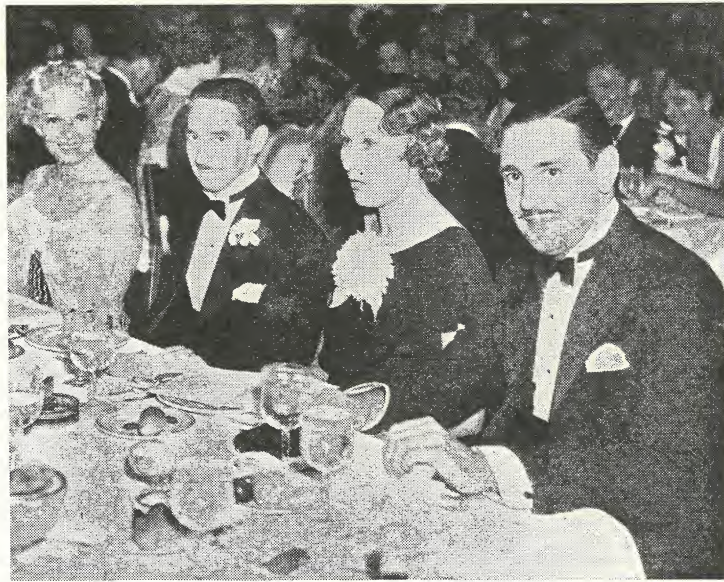
(Continued on Page 20)

In Memoriam
Marguerite Stuart Blair

The Screen Writers' Dinner-Dance ... Fiesta Room, Ambassador, August 1



The Officers of The Screen Writers' Guild. Ernest Pascal, President; Nunnally Johnson, Vice-President; Robert N. Lee, Secretary; John Grey, Treasurer, and Miss Elsie Wilkins, Assistant Secretary.



Miss Maria Gambarelli, Ernest Pascal, President of The Screen Writers' Guild, Mrs. Thomson, Kenneth Thomson, Secretary of The Screen Actors' Guild.



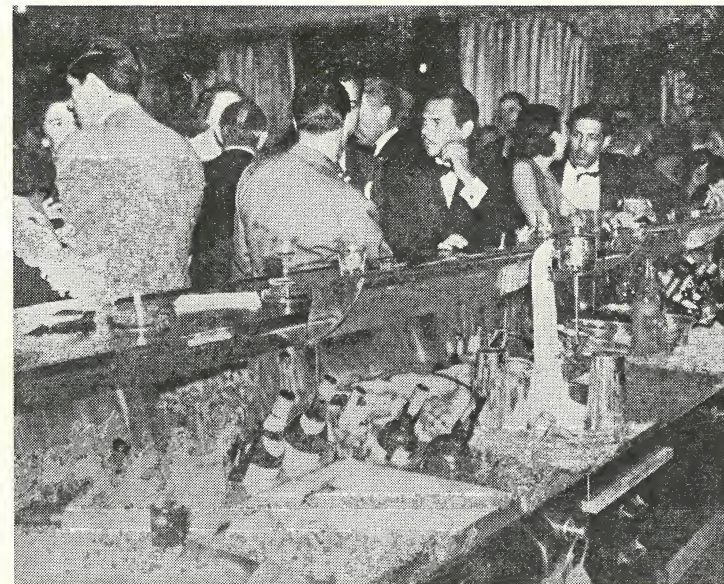
Among The Actors There: Richard Tucker, Mrs. Karloff, and Boris Karloff.



At One Table: Miss Betty Roberts, R.K.O. Story Department; Alex Paul, Agent; Miss Lois Wiss; John Grey; Miss Adele Buffington, Writers.



Agents Were Represented Too: Allen Rivkin, Writer; Zeppo Marx, Agent; Mrs. Marx, and Leonard Spigelgoss, Agent.



With Its Bar and Games, The Lounge Was Well Patronized.

Readers - - Coming Writers?

OCCASIONALLY the Studio Visitor will spy a forlorn little figure, wearing spectacles and a harassed look, scurrying across the lot. It isn't an unusual sight. It calls forth a great pity, an overwhelming sense of some unrighted wrong. In other words, it is terrible.

But the little figure keeps scurrying along, and the Studio Visitor, clutching the arm of his guide, gasps: "What on earth is that!"

That, my friends, nine times out of ten, is a Reader.

Story departments are the stepchildren of every studio, and the reader is the illegitimate offspring of the stepchild. Such, at least, is the conclusion of those who are, or have been readers. But wait! Out of the story departments have come a goodly percentage of the active writers in the business!

MARY McCall stated some obvious facts in a recent issue of this magazine. Her plea for a course of education in screen writing for writers new to the business was very well taken. The intricacies of continuity, the plot construction which is all important in a picture story, the technical details which govern a picture's destiny from its conception to its cutting, are things not easily learned. They have, rather, to be soaked in at the pores, to become a second nature to the picture writer.

It is understandable that picture executives should reach out into other creative fields than their own to recruit new writing talent. Clinging to the rim of recognition are writers who have achieved a certain success in fiction, on the legitimate stage, in newspapers—and other spheres of activity in which a talent for fabrication is more important than the recording of mere truth. These have an aura of dependability about them, and the laurels of their crafts, whether well- or ill-won, wherewith to adorn their brows. But at best these recruits need a motion picture kindergarten education, as Miss McCall has pointed out.

WHAT about the embryonic writer born and bred to the business? What about the person steeped in the lore of picture making? What, in other words, about the reader?

I don't think there is a reader in pictures who hasn't the hope of becoming

a writer. If there is any such, the rest of us will pronounce that unambitious soul to be completely and irrevocably dead. And who shall say, after slogging through some of the truck we read every week, that our hope is foolish?

Perhaps half the stories we see, at a conservative estimate, are utterly impractical for picture purposes. The remainder are faulty more often than not. Even many of the scripts we recommend for purchase have, actually, little enough to recommend them. True, there are those submissions that give us rare and joyful moments of appreciation. And there are those IDEAS, divinely glowing in a murk of misconception, that illumine the drab pages of our "possibilities." But all too seldom are we able to cherish them.

To dilate somewhat on the reader's job, it consists principally of reading submitted material, writing synopses, and telling why or why not such material is grist for the picture mill. The last part of the job is funny—in centuries of show business, from Shakespeare to Selznick, what producer has ever known just *why* his offering is good or bad?

BUT to take up this task of synopsis writing:

A producer hardly ever sees a story in its original form as it is submitted. He sees it through our eyes—in synopsis. He buys it that way, usually, paying out thousands of dollars for a property without checking up to see whether or not the reader has presented it faithfully—in synopsis.

Generally speaking, a synopsis is supposed to recount the plot of a story. We do more than that. In miniature, we recapture the *mood* of a story, we delineate in ten words characterizations it has taken an author a thousand to write, we play up situations that are important to screen treatment and let the others go by the board, we subtly suggest slants in our shading that are in accord with our studio's policy—and once in a blue moon we even risk our jobs by rewriting a story in synopsis for the sole reason that we believe in it! Fortunately, or unfortunately, these deeds of derring-do are rarely discovered.

We might possibly be censured for meddling with an author's inspired handiwork. Forgive our sins, if such they be; remember that we too have

By Arthur Fitz-Richard*

learned our artistry sitting at the feet of many authors. And solemnly we say: there is no greater thrill in the reader's category of pleasure than seeing a good story, covered by himself and worthily received by his bosses, purchased by his own studio.

Yet it isn't unusual for authors to blame the failure to sell a story on a reader's synopsis; a synopsis does show up the weaknesses in a story. But **guild** loyalty or not, we should say that the shoe is on the other foot. It is quite possible to make or break a story in synopsisizing it, and they are as often made as broken. You see, in order to be a good reader, one must be a writer, a very tyro in screen technique.

A reader must be able to visualize completely a story he reads. He must see it in cuts and fades, in lap and wipe dissolves, as well as in characterizations and themes, and know the precise meanings of each. Otherwise he wouldn't be able to pass upon it competently as screen material, nor even to write an intelligent synopsis of it.

IT is no easy matter to write a synopsis. We should like complaining writers to try it. Especially is it difficult to write one for your own story. Invariably a reader endeavors to see a story through an author's eyes—and can you imagine the difficulties of placing yourself in the place of yourself?

In his years of service, thousands of stories pass through a reader's hands to be damned—or doomed to screen immortality. He, poor soul, renders the first verdict. In all the welter of plots and counterplots, should he not learn to avoid mistakes? In the daily stress and turmoil of writing and producing which he mutely witnesses, should he not correct his errors? If he cannot profit by the experiences of others, then let his name be blotted from the pay-rolls!

We do not need a training school for writers! We are in it, in all its pain and anguish, we readers!

*Editor's Note: Since submitting the above article, Mr. Fitz-Richard has written, in collaboration, and sold to Universal his original story, "The Sun Never Sets." It will be produced as a special on the 1935-36 program.

The Wagner Bill — Reality or Prophecy?

(Continued from Page 1)

Act finally applies in industrial relations what always has been the accepted method of our political life. Proportional representation of minorities would completely defeat the purpose of the Act. A bargaining committee of ten is formed. The five employers are united. They only need to get one company tool on the committee to defeat the employees. The Act effectively prevents this shoddy practice.

Section 9(b) leaves to the Board to determine whether "in order to insure to employees the full benefit of their right to self-organization and to collective bargaining", the unit for collective bargaining shall be the "employer unit, craft unit, plant unit, or subdivision thereof."

9(b) was a compromise. The employers wanted the plant or employer unit; the American Federation of Labor was in favor of the craft unit. However, in an industry such as the motion picture business, where the actors and writers are organized along craft lines, there is little doubt that the craft will be the unit chosen for collective bargaining.

SECTION 9(c) gives the Board the power to hold an election and determine by vote the majority representatives of the employees in a case of doubt.

Section 10 is the enforcing portion of the Act. If anyone violates the Act, there is a hearing before the Board on complaint and answer. The Board takes testimony through an agency of the Board and makes its decision. It enforces its decision by a proceeding in the Circuit Court of Appeals for the appropriate relief. The employer has a like right to appeal to the Circuit Court of Appeals. The Act requires prompt hearing of such petitions. The findings of fact of the Board, if supported by the evidence, are conclusive.

SECTION 13 guarantees the right to strike.

Although the machinery is not as expeditious as might be desired, it satisfies the requirement of due process, which is necessary to avoid constitutional objections on this ground. It can work well and will no doubt be further implemented by amendment, as experience develops in the administration of the Act.

We have then a law which grants labor the rights which it needs and to which it is entitled, and which has appropriate machinery for enforcement. Its success will depend on the calibre of personnel who administer it. This we will know as soon as the President appoints the members of the Board. Before, however, the employers will obey it, they will raise all possible constitutional objections. Let us examine them to see whether they are likely to succeed in blocking its enforcement.

Constitutionality of the Act

FOUR separate attacks will be made on the constitutionality of the Wagner Bill. The first three have little chance of success. The fourth is gravely in doubt.

It will be contended that there is an unconstitutional delegation of judicial power to the National Labor Relations Board, an administrative agency.

Our Constitution is based on the theory of the division of powers among the executive, legislative, and judicial branches. The theory of division of powers was commented on by Aristotle, and by Montesquieu declared to be essential to civil liberty (*Esprit des Lois*, bk. 2, c. 6). Although apparently the founders thought they were adopting the essential of the English unwritten constitution, no such rigid distinction has been adhered to in England.

In the *Schechter* case, one of the grounds on which the National Recovery Act was declared unconstitutional was the delegation of power from Congress to the President. This was a surprise to most lawyers, because although the Supreme Court had talked a good deal about illegal delegation, it had practically always upheld the legislation.

However, there is little ground for worry on this score under the Wagner Bill. The Board is only given fact finding power; for enforcement it must go to the Circuit Court of Appeals. This is in accordance with accepted practice under the Interstate Commerce Act, the Federal Trade Commission Act, and public utility acts. Delegation to this extent has been uniformly sustained.

THE second assault will be on the lack of "due process" under the Fifth Amendment. The Act has been carefully drawn to provide for adequate

notice and hearing and is in our opinion not vulnerable in this respect.

The third charge that will be leveled against the bill will be that it is a deprivation of property without due process; namely, the property right to bargain with employees as the employer chooses.

The Fifth Amendment to the Constitution of the United States provides that "no person shall . . . be deprived of life, liberty, or property, without due process of law." This applies to Congress, and a similar provision in the Fourteenth Amendment controls the states. The Supreme Court has taken these provisions to give it a veto power over legislation to the extent that there is an unreasonable deprivation beyond the limits of the police powers of Congress and the legislatures.

The police power is a shadowy doctrine, the limits of which the Supreme Court has refused to define except by example. Each case is a question of degree, and the answer cannot be certainly known till the Court has spoken. The late Mr. Justice Holmes in a series of dissenting opinions expressed the belief that the Court had far overstepped its functions, but the doctrine has been too long established to be seriously questioned.

THE attitude of the Court depends in a large degree on the sociological outlook of its members. In this phase of Constitutional Law the Court is dealing not with precise legal questions, but with problems of statesmanship. In theory the Court finds what the law has always been; in practice it makes the law.

Before the passage of the Sixteenth Amendment to the Constitution authorizing Congress to pass an income tax law, Congress passed such a law. The Supreme Court declared it constitutional. (*Springer vs. United States*, 102 U. S. 586). The personnel of the Court changed; the Court then declared the law unconstitutional. (*Pollak vs. Farmers' L. & L. Co.*, 157 U. S. 429). The result was the Sixteenth Amendment.

Despite the uncertainty of any question under the Fifth Amendment, the rights granted labor by the Act are so necessary in our social economy and have been so well established as a matter of practice, that we have little doubt that the present Court will hold them not subject to attack under the Fifth Amendment.

THE final ground of assault will be that Congress has attempted to regulate intrastate commerce. As to whether the law will be held vulnerable in this respect, there is grave doubt.

The Tenth Amendment to the Constitution reserves to the states the powers not delegated to the United States. The Constitution gives Congress the right over interstate, but not over intrastate commerce.

In the recent case of *Schechter Poultry Corporation vs. United States*, 55 Sup. Ct. Rep. 837, the Supreme Court held that Congress could not through the N.R.A. Poultry Code constitutionally regulate hours of labor and wages in the poultry business in New York City. The Court found that there was no indirect burden on interstate commerce. It emphasized, as it previously had held (*Local 167 vs. United States*, 291 U. S. 293) that where there is an indirect burden on interstate commerce, "it matters not that the injury may be due to the conduct of those engaged in intrastate operations".

CONGRESS has made findings in Section 1 of the Wagner Bill that the denial of collective bargaining leads to strikes which burden interstate commerce. The Supreme Court in upholding the constitutionality of the Grain Futures Act of 1922, regulating boards of trade, and the Stockyards Act of 1921, providing for Federal supervision of stockyards, largely relied on similar finding of Congress (*Board of Trade vs. Olsen*, 262 U. S. 1; *Stafford vs. Wallace*, 258 U. S. 495). Whether it will take a similar position on the Wagner Bill, only time can tell.

Even, however, if this distinction is not upheld, it is quite possible for the Court to hold the law constitutional as to some industries and not as to others. It might well be that the Act is unconstitutional as applied to the poultry business, but constitutional as regards the motion picture industry. This distinction was impossible in the case of the N.R.A. Codes because they all had the other fatal objection of illegal delegation.

THE *Schechter* opinion emphasizes the local character of the business. The Chief Justice said:

"The poultry had come to a permanent rest within the State. It was not held, used, or sold by defendants in relation to any further transactions in interstate commerce and was not destined for transportation to other States. Hence, decisions which deal with a stream of interstate commerce—where goods

come to a rest within a State temporarily and are later to go forward in interstate commerce—and with the regulations of transactions involved in that practical continuity of movement, are not applicable here."

Of all businesses, the motion picture is most clearly interstate. There is good ground to believe, therefore, that the Supreme Court may distinguish the *Schechter* case and hold the Wagner Bill constitutional as applied to the motion picture industry. But only a gaze into the magic crystal will certainly foretell its future course.

Position of The Guilds Under The Wagner Bill

IF the constitutionality of the Act is upheld the Guilds will gain greatly. The Academy will be definitely outlawed, and that false face of the producers will be removed.

The producers will have to bargain with the Guilds, and whatever concessions have been made through the Academy in the meantime (under pressure of the Guilds in the thought that they are not enforceable), will be the minimum basis of negotiations and the springboard for further advances.

These are definite forward steps. They do not solve our problems in the next few months, but institutions are not built in months. Actors and writers cannot regard the motion picture business in the same short-sighted manner as producers.

SOME years ago Harry Carr told a story about a trip he took with a group of motion picture producers. He saw some undeveloped land and suggested it would be a wise purchase for the future. The producers asked how

long they would have to wait. Carr replied: "Perhaps two or three years".

The reply came back without a moment's hesitation: "Not interested; nothing over ninety days."

This has been a ninety day business in its approach to the problems presented. The Guilds should not make the same mistake. Strengthen your reserves, build up your front lines, and with or without the Wagner Bill, you cannot fail to attain your objectives.



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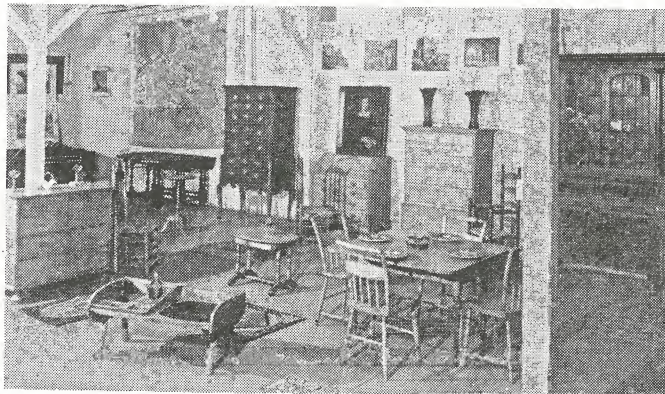
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Screen Writers' Assignments . . .

KEY

- O—Original Story.
A—Adaptation.
C—Continuity.
D—Dialogue.
*—In Collaboration.

Adams, Frank R.—Columbia
"Give Me Liberty" A, C, D
Avery, Stephen Morehouse—Fox
"Song and Dance Girl" A*, C*, D*
Bachmann, Larry—R.K.O.
"Death Fighters" O
Belden, Charles—Warner Bros.
"A Present From Margate" A, C, D
Block, Ralph—Reliance
"The Melody Lingers On" A, C*, D*
Breslow, Lou—20th Century-Fox
"Ball of Fire" A*, C*, D*
Brckett, Charles—Paramount
"Easy Living" A*, C*, D*
Bricker, George—Warner Bros.
"Broadway Hostess" O, A, C, D
Bright, John—Paramount
"The Baby Market" O*, A*, C*, D*
Buckley, Harold—Warner Bros.
"Prison Farm" O*, A*, C*, D*
Buffington, Adele—R.K.O.
"Long Haul" A, C, D
Butler, Frank—Sam Goldwyn
"Shoot the Chutes" A, C, D
Campbell, Alan—Paramount
"Hands Across the Table" D*
Carstairs, John Paddy—Universal Releasing
Co.—"Murder By Decree" A, C, D
Chanslor, Roy—Warner Bros.
"Legionnaire" A, C, D
"Undesirable" O, A, C, D
Church, Claire—Mascot
"A Thousand Dollars a Minute" A*, C*, D*
Clark, Harry—Universal
"His Night Out" A*, C*, D*
Cohen, Albert J.—Universal
Untitled original A*, C*, D*
Cole, Lester—Columbia
"Jackhammer" A, C, D
Connelly, Marc—M.G.M.
"The Good Earth" A, C, D
Cooper, Olive—Mascot
"Streamline Express" D*
Darling, Scott—Republic
"Forced Landing" A, C, D
Dillon, Robert—Universal
Untitled Original O*, A*, C*, D*
Dolan, Frank—M.G.M.
"Three Indelicate Ladies" A*, C*, D*
Eliscu, Edward—20th Century-Fox
"Ball of Fire" A*, C*, D*
Erickson, Carl—Warner Bros.
"The Trial of Dr. Bemish" A, C, D
Fields, Herbert—Paramount
"The Duchess" A, C, D
Finkel, Abem—Warner Bros.
"Prison Farm" O*, A*, C*, D*
Fitz-Richard, Arthur—Universal
"The Sun Never Sets" O*
Franken, Rose—Universal
"Next Time We Love" C, D
"Her Excellency the Governor" D*
"East of Java" D*
"Storm Over Andes" D*
Gibbons, Eliot—Universal
"The Giant Plane" A
Gibney, Sheridan—Warner Bros.
"The Dutch Fighter" A*, C*, D*
Glasmon, Kubec—20th Century-Fox
"Snatched" O, A
Goodrich, Frances—M.G.M.
"Rose Marie" C*, D*

Graham, Garrett—R.K.O.
"It Happened In Hollywood" A, C, D
Greene, Eve—Universal
"The Great Impersonation" A*, C*, D*
Paramount—"Easy Living" A*, C*, D*
Grey, John—R.K.O.
Ed Kennedy Short O, A, C, D
Hackett, Albert—M.G.M.
"Rose Marie" C*, D*
Haines, Wm. W.—Warner Bros.
"The Story of the Country Boy" A, C, D
Hartman, Don—Paramount
"Coronado" A*, C*, D*
Hayward, Lillie—Warner Bros.
"Lucky Me" A, C, D
"Living Up to Lizzie" A, C, D
Herbert, F. Hugh—Warner Bros.
"A Present From Margate" A, C, D
Hill, Ethel—Columbia
Grace Moore Picture A*, C*, D*
Holmes, Brown—Warner Bros.
"Marry The Girl" D
Hume, Cy—M.G.M.
"20,000 Leagues Under the Sea" A
Hutchison, Jerry—R.K.O.
"Shore Patrol" C*, D*
Johnson, Nunnally—20th Century-Fox
"Shark Island" O, C, D
Johnson, Henry—Universal
"Off Guard" O*, A*, C*, D*
Paramount—"The Virginia Judge" C, D
Kenyon, Charles—M.G.M.
"Three Indelicate Ladies" A*, C*, D*
King, Bradley—Paramount
"Forest Service" O*, A, C, D
Knopf, Edwin—M.G.M.
"Elegance" O*, A*, C*, D*
Krim, Milton—R.K.O.
"Two O'Clock Courage" A, C, D
Paramount—"Nevada" A*, C*, D*
Larkin, J. F.—R.K.O.
"Brave New World" O, A, C, D
Lauren, S. K.—Columbia
Grace Moore Picture A*, C*, D*
Lawrence, Vincent—Paramount
"The Pearl Necklace" D
Lee, Robert N.—R.K.O.
"Plan XVI" A, C, D
Levien, Sonya—20th Century-Fox
"Beauty's Daughter" A, C, D
Liebmann, Robert—Paramount
"Ten Jumping Jacks" O
Lipscomb, W. P.—20th Century-Fox
"Message to Garcia" O, A, C, D
Loeb, Lee—Columbia
"It Never Rains" O, A, C, D
Logue, Charles—Republic
"Laughing Irish Eyes" O, A, C, D
Loos, Anita—M.G.M.
"San Francisco" A, C, D
"Saratoga" A, C, D
McCarthy, James Remington—Walter Wanger
Untitled Melodrama C*
McGowan, Dorrell, Jr.—R.K.O.
"White Heat" O*, A*, C*, D*
McGowan, Stuart Edw.—R.K.O.
"White Heat" O*, A*, C*, D*
Malloy, Doris—Universal
"His Night Out" A*, C*, D*
Marion, Frances—M.G.M.
"Riff Raff" A, C, D
Markay, Gene—20th Century-Fox
"Mr. Manhattan" C, D
Marks, Clarence—Universal
"Alone Together" D
Markson, Ben—Warner Bros.
"Over The Wall" C, D
Meehan, Elizabeth—M.G.M.
"Oliver Twist" A*
Miller, Alice D. G.—Paramount
"Easy Living" A, C, D
Milne, Peter—Warner Bros.
"A Gild Edge Blonde" A, C, D

Muir, Florabel—Universal
"Offside" O*, A*, C*, D*
Natteford, Jack—Mascot
"A Thousand Dollars a Minute" A*, C*, D*
Oppenheimer, George—M.G.M.
"Elegance" O*, A*, C*, D*
Parker, Dorothy—Paramount
"Hands Across the Table" D*
Parsons, Lindsley—Republic
"Mountain Men" O, A, C, D
Pascal, Ernest—20th Century-Fox
"Poor Little Rich Girl" A, C, D
Plympton, George H.—Universal
"Stormy" A*, C*, D*
Rathmell, John—Mascot
"Confidential" C
Reed, Tom—Warner Bros.
"Stiletto" O, A, C, D
Reyher, Ferdinand—Columbia
"Panic On the Air" O*, A, C, D
Richman, Arthur—Columbia
"Modern Lady" A
Rivkin, Allen—20th Century-Fox
"Your Uncle Dudley" C, D
Rothafel, Robert C—Universal
"Captain Commanding" A
Rubin, Benny—Columbia
"Pinfeathers" A*, C*, D*
Sauber, Harry—Warner Bros.
"Over the Wall" A*, C*, D*
Sayre, Joel—R.K.O.
"Shooting Star" C*, D*
Schary, Dore—20th Century-Fox
"Your Uncle Dudley" A*, C*, D*
Schubert, Bernard—M.G.M.
"Kind Lady" A, C, D
Shannon, Robert T.—Universal
Untitled original A*, C*, D*
Simmons, Michael L.—Universal
"The Outcast" O*, A*, C*, D*
Spence, Ralph—Paramount
"Getting Smart" A*, C*, D*
Starling, Lynn—M.G.M.
"Broadway Melody of 1936" D*
Taylor, Dwight—R.K.O.
"Follow The Fleet" A, C, D
Traub, Joe—Warner Bros.
"Soldier of Misfortune" O, A, C, D
Twist, John—R.K.O.
"Shooting Star" C*, D*
Wead, Frank—Universal
"The Great Impersonation" A*, C*, D*
Weston, Garnett—Paramount
"Preview" O*, A, C, D
Wilson, Carey—M.G.M.
"Tish" A*, C*, D*
"Forty Days of Musa Dagh" A, C, D

Books, Plays, Articles, Stories

Adams, Frank R.—"The Wild Comanche of the Pampas" story; Canadian Home Magazine.
Cluett, Jack—"What's Become of The Old Fashioned Golf Ball," Article (Non-Fiction) Life.
Hadley, Harold—"Drug Store" Book (Fiction) Macaulay Co., N. Y.
Reed, Tom—"Too Many Cousins" Play; L. G. Blochman (Producer)
Richman, Arthur—Play, Max Gordon (Producer)
Weston, Garnett—"Murder In Haste" Book, (Fiction), Frederick A. Stokes & Co.

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THE SCREEN GUILDS' MAGAZINE

The Critics Reply . . .

(Continued from Page 9)

weakest department. When all the elements of film making are fused perfectly, then the result is perfect. If there is a tendency—and unquestionable there is—to gloss over or ignore the writer's contribution to this happy result, it can be attributed to the fact that good writing is inconspicuous writing and that the best writing so perfectly loses itself in the movement of the drama that one is not conscious of its presence

" With Mr. Pascal's notion that there is a basis for comparison of screen writing with novel writing, short story writing or play writing, this department is in complete disagreement. Action, not words, still is the main-spring of the motion picture. So long as it is, the screen will be an actor's and director's medium, not a writer's medium. And, while there may some day be a literature of the cinema, it will not be at all a "classic literature" in the generally accepted sense.

"THE way things are now, writers like Dickens, Hugo, Dumas, Tolstoy and Shakespeare are lucky to be mentioned at all on the screen credits which are more concerned with the foot-high announcements about Garbo, W. C. Fields, Anna Sten, Shirley Temple or James Cagney. And if the cinema feels that way about the original authors, what importance should be given the news that the screen play was written by Herman Mankiewicz, Frances Marion and Gene Towne and that additional dialogue was contributed by Sam Taylor, Arthur Kober and Barry Trivers?

" Our final word to Mr. Pascal is the suggestion that the screen writers be content to take the cash and let the credit go. If they can make from \$250 to \$1,250 a week—with exceptions on both sides—they can afford to overlook the furor caused by the new coiffure of a \$5,000-a-week star. If they cannot, then they might as well hire a few publicity men and brag about their own coiffures. But it is our guess that it would not get them anywhere; none of the screen writers we have met has any sex appeal."

MAX Sien, Film Editor, in the Cincinnati Post:

" The answer is not simple. Before one can pontificate on the issue one must know (1) How many besides those given credit lines actually participated

in pounding out the script? (2) Where do the creative functions of the Film Editor—who too has much to say in shaping effects—begin and end? and (3) Is the script worked out in consultation with the director or is it the writer's independent creation?

" These are points which the preambles of motion pictures and publicity material never explain, and far be it from this department to fabricate its own genesis of each photoplay."

ELINOR Hughes, Dramatic and Motion Picture Editor of the Boston Herald, says in a letter:

"I do not at present see any practicable way of stimulating public interest in good scripts except in the way I am doing now; praising the good ones with enthusiasm and being quite frank about the bad ones. A good picture means a synthesis of everything: story, acting, direction, dialogue and camera work, and the untrained observer thinks of it as a whole without bothering to analyze the reasons for his pleasure. It is the duty of a reviewer, however, to point not only to the merits but to the reasons for them, and this, I believe, the good ones try to do."

SEYMOUR Roman in the Brooklyn N. Y., Times Union, July 15th:

" Our only suggestion to Mr. Pascal is this: turn some of your talented men to work, writing about their own achievements. Or, if that evokes symptoms of self-consciousness, let them write about their fellows. Tell the world about the difficulties of adapting a novel, short story or play to the screen; tell how it is finally done; tell what a script looks like and how directors do their best to make that script unrecognizable. Tell about the stars and their unwillingness to give fat parts to other players. And insist that Hollywood credit its authors as prominently as it does the stars and directors. Insist that the press books contain stories about the authors, so that local press agents will finally have something new to offer movie editors. In short, Mr. Pascal, try advertising your own product. . . ."

And in a letter writes:

"I don't know whether the suggestion made—publicize the authors and their product—is practical; I do know that I, at least, would be interested. My favorite question, asked of motion picture

executives and of screen stars, is 'Why with its wealth of literary talent, does Hollywood turn out the tripe it does?' I feel the fault rests with those who supervise the authors' efforts, or those who interpret those efforts. Perhaps I'm wrong. Publicity might help better the screen product from a writing standpoint.

"PUBLICITY certainly would create the situation you desire—that of bringing the writers to the prominence they frequently deserve. And, since your organization numbers most of Hollywood's best, it shouldn't be hard to obtain the spotlight.

"From a news angle, it ought to be swell. There's more interest aroused by the man behind a typewriter than there is by the man before a camera . . . Or perhaps I know the wrong people?"

DONALD Kirkley in the Baltimore Sun, after printing Pascal's letter, comments:

"Mr. Pascal's questions are easily answered. Screen writers are 'in the dog house' because in return for their salaries they submit willingly to limitations, checks and interferences the like of which are not to be found in any other 'field of creative writing'. They must expend much of their energy in rehashing other men's ideas. They must defer to opinions developed in numerous conferences, in which producer, director, supervisor and commercial-minded officials have a powerful voice. There can be interference at any stage of a story's development. Take the case of the arrogant executive who condemned a first draft by Hugh Walpole with the one word 'lousy.' A last draft of a scene may be torn up by a powerful director and rewritten by himself. Conditions vary, of course, with each studio and with each new film, but as a rule the identity of the writer is often submerged in the process of multiple authorship"

And in a letter says:

"Have you ever studied the press books issued for each film? I have one before me in which no clue is given to the authorship of the script. Many others contain suggested ads in which the author is not named. As a rule, newspaper ads do not mention the dialogue at all.

(Continued on Next Page)

The Critics Reply

(Continued from Preceding Page)

"If you will send me more information from time to time, I'll try to find space for it. Certainly writers should have more power and more importance in the film industry."

COLVIN McPherson, Motion Picture Editor of the St. Louis Post-Dispatch, writes in a letter:

" . . . I find your letter regarding the present leaders in the craft of unusual interest. I heartily agree with you that writers should receive more attention from motion picture critics.

"That they do not now is, I think, the result of one of many impressions the public has about the motion picture industry. We, critics included, regard the district as a duchy of deception.

"We have come to think that any story which reaches the screen in its original form is miraculous. We take it for granted that the ex-pants pressers at the head of the outfit change scenes, lines and characters to suit themselves; that Mr. Will Hayes and the sacred Legion of Decency get their cut; that directors chew up whole pages at a time or shoot off the cuff entirely.

In other words, that the author's final achievement doesn't amount to a diddle-de-dang, as we say in Missouri. . . .

" . . . Publicity departments of the various studios might help you writers build up a better reputation. They could send us movie editors (my Mr. Hyde character) the dope on how you work out a story, and keep it an individual work or at least a collaboration. . . ."

BERNICE Cosulich, of The Arizona Daily Star, Tucson, writes:

"Even summer ennui and heat cannot restrain my shout of joy that The Screen Writers' Guild is at last stirring up the animals to growling in protest against the evil treatment they have received. If you don't make me sound too energetic, add my hallelujah to the chorus that must raise its natural voice in response to your letter.

"Many a dog has come out of its dog house to find a blue ribbon tied to its collar at a kennel review. It isn't the voice volume that wins the honors, but build of bones and fineness of protoplasmic assembling. So with the writers for the screen—the public is beginning to want to know who wrote such a clever play and what makes the wheels go round in that author's mind that he

can produce so excellently. (Excuse jumbled metaphors).

"SCREEN writers probably could become public entities more quickly if you killed a few press agents right now. Perhaps it would be better to convert them to an interest in writer's breakfast diets, shirt buttons, doll's houses and latest loves. Knowing the power of the pen, the Guild—surely vanity can be sacrificed—should use some of its own power to ballyhoo its members. And the Guild should buy out a few titlers so the author at least has an equal type-size chance with Adrian."

HELEN Tait Walker, of The Post-Standard, Syracuse, N. Y., suggests in a letter:

" . . . While I know no figures regarding the sales of "The Mighty Barnum," as it was published in book form, yet I do know that I enjoyed finding out just how a script looked when work started on it—and my friends are still borrowing the book. Not that I am attempting to recommend that every script be put on the book market—only now and then mightn't it provide a good bit of publicity? After all, why are authors famous? Only because there's no one else mixed up in the public mind with their books. All you have to remember about a book is the title and the author. And just look at the list of names attached to every single motion picture. Is it any wonder that the public emphasizes the persons they can see rather than those who appear only as a name?"

JEAN Henderson, of The Florida Times-Union, Jacksonville, replies to Pascal:

"It sounds to me like you have a jam-up publicity story in the contents of your letter of June 27th. And, after all, there is no better way to reach the American public than through this medium.

"With the array of famous writers among your membership you should be able to plant such a campaign in the leading magazines and syndicates of the country. And it would make interesting reading, too.

"You'd be surprised to learn the number of otherwise intelligent people who actually give credit to the stars for the smart lines they read. And, of course, the young people always think of the star as being the big and versatile mind behind the story and dialogue."

More comments from the critics will be printed in the September issue.

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The Academy Contracts

(Continued from Page 5)

(8) ORAL AGREEMENTS AND CALLS. No oral agreement of employment between producer and you is binding on either party unless you are actually called and agree to report on the commencement date for which the call is given. Either party may cancel employment prior to noon of the day preceding such commencement date. If producer can't reach you personally, a telegraphic cancellation may be sent. You may accept a "weather permitting" call.

(9) and (10) WRITTEN CONFIRMATION OF EMPLOYMENT. On or before noon of commencement date producer shall give you a card specifying:
Name of production.
Specific commencement date.
Daily rate of compensation.
Weekly rate of compensation.
Phone number and address of player.

WRITTEN CONFIRMATION BINDING. If this card is delivered to and accepted by you prior to commencement of employment, then commencement date specified is binding on both parties and you receive compensation even if the call to work is cancelled. A "weather permitting" call shall not be an exception to this provision.

(11) EXCESS MAKE UP TIME. If elaborate make up or wardrobe consumes more than 1 hour of your time, excess over 1 hour shall be working time.

(12) "DAY PLAYER". Rules do not apply to extras and cover "day players" as term generally used in business.

(13) ARBITRATION. You have option to arbitrate any dispute or controversy with producer before the Academy, but you are not obliged to do so.

The Junior Guild

(Continued from Page 11)

THE Entertainment Committee and The Board of Directors have made this party possible. They have selected an excellent place, an outstanding program, and accomplished all this at the lowest possible cost. Now all that is left to make it a great party is the co-operation of the membership.

Every member is expected to sell tickets and "talk-up" the affair. Members' families and friends are welcome. The dance floor will accommodate five hundred couples, and with the help of each member, it will be filled to capacity.

Do your share! Don't wait to be asked, but come to the Guild office and get your tickets. Then go out and sell as many as you can. Somebody will beat Flo Wix' record of last year. Will it be you?

News Items Promised

NEWS concerning happenings on the sets and items about Junior Guild Members will appear in the next issue of this publication and thereafter. Eric "Dutch" Pettit, who was identified with several important newspapers and national magazines prior to working in pictures, has promised to gather and write a sparkling, newsy column each month. Space permitting, this will be published starting with the next issue.

Mr. Pettit was identified with Life, College Humor, and other national publications.

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Writers' Guild

(Continued from page 10)

Two agents claimed they each were entitled to a fee on a member's assignment. Getting an agreement from both agents to have the case arbitrated through the Guild, the Commission obtained an agreement to the effect that the writer should pay only one commission of ten percent. After hearing the evidence as presented before the Arbitration Board, the member voluntarily decided to pay each agent ten percent.

ONE case of unfair advertising was settled when the member had the advertisement corrected. Two members brought charges of plagiarism against studios. One case was not substantiated while the other still is pending. A member brought charges of plagiarism against another member. This case is pending.

In addition, ten credit controversies were conciliated.

Use Credit Line On All Advertising

SINCE making the suggestion last month that all members use the copy line, "Member of The Screen Writers' Guild," in all advertising, a number of writers have incorporated the line in their advertisements in the trade dailies. Again it is urged that this statement be included in your copy.

In the near future, an insignia cut will be selected, for the inclusion in all advertising. Repetition of the information will enhance the importance of The Screen Writers' Guild.

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TO MEMBERS

The advertisers bid for your patronage by supporting your periodical. Let them know their advertising is a profitable investment. Mention THE SCREEN GUILDS' MAGAZINE.

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This, the magazine of the actors and the writers of Hollywood, guarantees you more potential sales value per copy than any other advertising medium.

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Takes entire charge . . . Unusual plans, entertainment and decorations

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Lowdown On London

By John Paddy Carstairs

EDWARD Everett Horton no sooner got into town for one pie for Twickenham than he received three other offers . . . he may take one in the late Fall; as he has four to make in Hollywood on his immediate return, here is one swell comic who doesn't have to worry much, at this time! . . . the Mills Brothers and the Boswell Sisters just grabbing all the raves in this town . . . the Cole Porter "You're the Tops" just beginning to be whistled, hummed and played all over London; reason it has been delayed is that Cochran refused permission for broadcasting or playing said tune until "Anything Goes" opened. It is now at the Palace with our Sydney Howard (who was in "Transatlantic Merry-Go-Round," remember?) and Jeanne Aubert recently at the Rainbow Room.

SHIRLEY Grey, Loretta Young, Bela Lugosi and Wynne Gibson are just a few Hollywoodians we didn't mention last month, working here; it is getting more like old home week every day . . . Bob Montgomery did a personal at the Empire and was a sansashun as Greg Ratoff would have it . . . social note, with all due apologies to Esquire: it is quite the thing now to wear a soft black hat with full evening dress, (white tie outfit) and London has, finally, accepted the soft turned-down collar with a Tux for less formal wear; you can thank the Prince of Wales for giving the deciding vote!

Johnny Saunders is busy with balloons; real ones, of course, for "Conquest of the Air" . . . wifey Wray returns here to play opposite Jack Buchanan in his new flicker "Come Out of the Pantry"; it's an Alice Duer Miller tale and Austin Parker scripted same . . . Helen Vinson is much liked here and will stay for more movies . . . in fact there seems to be more Californians here than there are Londoners but then, my deah, this is reallah holiday time and most of we socialites are at Majora or pernts south! ! !

YOU should see how Chevalier is standing 'em up in the revue "Stop Press" here, show was diving rapidly until Maurice agreed to come in on a percentage and now they are topping the town's business in a big way, and the sudden heat wave here notwith-

standing . . . Monckton Hoffe in town on a vacation and waxing very witty at Hollywood's expense . . . Bob Montgomery, Miriam Jordan, Walter Huston, Richard Dix, Madge Evans, Helen Vinson and Noah Beery; the above have arrived! !

Noel Coward and Bob Montgomery pal-ing up and throwing orchids at one another, in a metaphoric way, of course . . . the Grace Moore reception in this country was nothing short of sensational . . . and the mamzelles Kay Francis and Myrna Loy can't grumble at the publicity they received at this scepter'd isle.

THEY are telling this one on Joe Schenck . . . it seems that Joe zoomed out to the B and D studios and was politely asked by the studio sarge if he wanted anything, Schenck said that he knew where he was at and he knew the B and D studios backward and he'd find who he wanted to find . . . a little later he returned to the sergeant to enquire where Mr. Alex Korda's office had been moved to . . . said the Sergeant politely, "Mr. Korda is at his own studio at Denham and hasn't been here for six months! ! ! ! ! " . . . well, that's what they say . . .

"G Men" has been doing terrific business at the Regal . . . "Four Hours to Kill" a hit at the Plaza and it looks as if "Public Hero No. 1" will do nicely at the Empire . . . all of which means that England and especially London just laps up any sort of gangster theme . . . Jimmie Barker, Alex Korda's chief maker-upper returns to Hollywood to Max Factor.

THIS time next year will see at least a dozen new film companies making movies in this burg . . . although obtaining freelance names and any featured players they can, the "Biggies" this side aim, finally, to get a reciprocal movement going shortly . . . sort of "You loan us Astaire and we'll let you borrow Jessie Mathews" . . . don't say we didn't tell you . . . comedy writers here wish director-scribbler Timmie Whelan were back; he taught 'em plenty on construction.

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HE-5426

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441 NORTH BEVERLY DRIVE
CRestview 6196 Beverly Hills

Best Screen Play of July

(Continued from page 3)

of Madelon Claudet", "Rasputin and the Empress", Twentieth Century" and "Crime Without Passion".

Herman Mankiewicz has received credit either alone or in collaboration on the screen plays of "Skippy", "Sooky", "Dinner at Eight", "Another Language", "The Show-Off" and many others.

A famous playwright and play producer before becoming a screen play writer, Francis Faragoh's credits in-

clude "Frankenstein", "Prestige", "Under Cover Man", "Hat, Coat and Glove", and many others.

ORDINARILY, July releases represent the poorest quality of motion pictures because it is near the end of the production year, and the producers are more concerned with plans for new product. The month just ended was no exception as indicated by the ballots. While 37 pictures were released in Los Angeles in July, only 14 received one or more votes. Yet during the previous month, 22 of the 38 releases received one or more votes.

It is an interesting fact, also, that of the six pictures receiving awards for the Best Screen Plays of the past two months, the screen plays of four have been written by only one writer. All of which may tend to indicate that the fewer writers concerned in a production, the better the writing job.

Junior Guild Baseball Team

UNDER the able management of Red Burger, members of The Junior Screen Actors' Guild have organized a baseball team that to date has made a creditable showing. Up to the time of writing this item, the team has played three games, losing the first two by scores of 6 to 1, and 7 to 5, respectively, and walking away with the last game 17 to 0.

Negotiations are under way at present for a home field, and when the location is decided in the next few weeks, Guild members will be notified. If you can yell, come out and support your brother members.

According to Red, the Guild will have a winning ball club. If you can play ball, get in touch with Red for a tryout.

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SHE'S LOVABLE... SHE'S LOVELY

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When you're as good for the disposition as Mary Boland is—and as easy to look at, too—it's cause for cheering!

You'll notice that her complexion is *lovely*—kept soft and smooth with the care 9 out of 10 screen stars, countless stage stars, have used for years.

"Use all the cosmetics you wish, but be sure you *remove them thoroughly*," is Mary Boland's sage advice. "I always use Lux Toilet Soap."

Miss Boland knows that by using this gentle care she's protecting her skin against *choked pores*—against the tiny blemishes, dullness, blackheads, perhaps, that are signs of Cosmetic Skin.

Lux Toilet Soap's lather is *ACTIVE*, goes deep down into the pores, carries away every trace of dust, dirt, stale rouge and powder. Try using this simple care *regularly*—before you put on fresh make-up during the day, *ALWAYS* before you go to bed at night.

New triumphs for **MARY BOLAND** all the time! She's a hit as a radio star, too, as countless fans who heard her broadcast for The Lux Radio Theatre in "Ada Beats the Drum" agree.



MARY BOLAND

STAR OF PARAMOUNT'S "THE BIG BROADCAST OF 1936"

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